

FAMILY GUY

"Movin' Out (Brian's Song)"

Production #5ACX14

Written by

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Created by

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TABLE DRAFT

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“MOVIN’ OUT (BRIAN’S SONG) ”

CAST LIST FOR #5ACX14:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

AGENT #1.....TBD (SUB: ALEC SULKIN)
AGENT #2.....TBD (SUB: JOHN VIENER)
ANDREW.....TBD (SUB: MARK HENTEMANN)
ANNOUNCER.....TBD (SUB: DANNY SMITH)
ANNE FRANK.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
BLACK GUY.....TBD (SUB: JOHN VIENER)
BLONDE.....TBD (SUB: ALEX BORSTEIN)
CARL.....JON BENJAMIN (SUB: SETH MACFARLANE)
COMMANDER.....TBD (SUB: ALEC SULKIN)
DAD.....TBD (SUB: SETH MACFARLANE)
ELIZABETH.....TBD (SUB: ALEX BORSTEIN)
HOT CHICK.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
IMMIGRANT KID.....TBD (SUB: ALEX BORSTEIN)
JAKE.....TBD (SUB: ALEC SULKIN)
JANEANE GARAFALO.....TBD (SUB: ALEX BORSTEIN)
JILLIAN.....DREW BARRYMORE (SUB: ALEX BORSTEIN)
JIM BREUER.....TBD (SUB: JOHN VIENER)
LIBRARIAN.....TBD (SUB: ALEX BORSTEIN)
LOU.....TBD (SUB: JOHN VIENER)
MAGGIE.....TBD (SUB: ALEX BORSTEIN)
MAN IN SUIT.....TBD (SUB: JOHN VIENER)
MARY.....TBD (SUB: ALEX BORSTEIN)
MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)
MICHAEL IAN BLACK.....TBD (SUB: ALEC SULKIN)
MOTHER.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
OLLIE WILLIAMS.....PHIL LAMARR (SUB: MIKE HENRY)
QUAGMIRE.....SETH MACFARLANE

R.J.MIKE HENRY
SEAMUS.....SETH MACFARLANE
SOLDIER.....TBD (SUB: SETH MACFARLANE)
TED.....TBD (SUB: SETH MACFARLANE)
TENNIS PLAYER #1.....ALEX BORSTEIN
TENNIS PLAYER #2.....ALEX BRECKENRIDGE ((SUB: CHERRY CHEVAPRAVATDUMRONG)
THOMAS JEFFERSON.....TBD (SUB: JOHN VIENER)
TOM TUCKER.....SETH MACFARLANE
TRICIA TAKANAWA.....ALEX BORSTEIN
TV ANNOUNCER.....TBD (SUB: JOHN VIENER)
VOICE.....TBD (SUB: MARK HENTEMANN)
WOMAN.....TBD (SUB: ALEX BORSTEIN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

BRIAN, JILLIAN, and STEWIE sit on the couch watching TV.

ANNOUNCER (O.S.)

We now return to "Big Brother."

INT. BIG BROTHER SET - DAY (ON TV)

CLOSE ON a HALF-NAKED WHITE CHICK talking to a HUGE HALF-NAKED BLACK GUY.

HOT CHICK

Wow, you are big.

BLACK GUY

(DEEP VOICE) Yeah, it's gonna hurt.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

JILLIAN

Brian, hasn't it been just the most octogenarian day?

BRIAN

You bet, Jillian.

STEWIE

Did she just say--

BRIAN

I bought her a word-a-day calendar.

Jillian, can you run and get me a beer from the kitchen?

JILLIAN

Sure, Brian.

She gets up, puts on a jacket, and heads to the front door.

BRIAN

No, Jillian, it's a room in the house.

JILLIAN

Oh, the kitchen.

She goes into the kitchen.

STEWIE

Brian, when you have sex with her, do you give her a hug afterward and say, "Good job, good job?"

BRIAN

You know, she used to be a lot of fun, but it's like she's around all the time. I mean, she's smothering me.

STEWIE

Well, it's not the first relationship to grow stale.

INT. CHRIS'S ROOM - DAY (FLASHBACK)

CHRIS sits on his bed, looking at a dirty magazine. We see his hand slowly drop below frame. He sighs and pulls his hand back up. He looks at his hand disappointed and shakes his head. After a beat, he suddenly notices his other hand and brightens. He slowly lowers his other hand below frame.

INT. GRIFFINS' LIVING ROOM - SAME (BACK TO PRESENT)

PETER and Jillian enter from the kitchen.

PETER

So, Jillian, you and Brian got big plans tonight?

JILLIAN

Yeah, Brian's taking me to "Disney On Ice."

PETER

(JEALOUS) Aw-w. I wanna go.

BRIAN

Uh, well, you know, Peter, if you want, you can have my ticket.

JILLIAN

What? But, Brian, I thought you wanted to go? Stitch is gonna do a skating duet with Sebastian the Crab.

STEWIE

Aw-w.

BRIAN

I-- I can't go. Turns out I owe Jafar some money.

JILLIAN

Well, okay. Peter, you wanna go see "Disney On Ice"?

PETER

Ah... ahhhh... ahhhhh... oh god, yes!
I'll be right back. I'm gonna go put on my Donald Duck costume.

Peter runs O.S., then runs back in wearing a sailor's hat, a sailor's shirt, and no pants.

PETER (CONT'D)

Ready.

EXT./ESTAB. CONVENIENCE STORE - DAY

INT. CONVENIENCE STORE - SAME

ANGLE ON a Magazine Cover of Jessica Alba in a green bikini surrounded by jungle-type foliage. **PULL OUT** to reveal CARL standing behind the counter staring at it.

CARL

Hey, Jessica. I see you there in the foliage.

(MORE)

CARL (CONT'D)

You wore green so you could hide. But
you can't hide from me. You can't
hide from Rambone. That's me.
Rambone.

MEG enters with Stewie and puts him down.

STEWIE

Meg, lend me twenty five cents so I
can ride the toy helicopter outside
and make the immigrant kids jealous.

Stewie reaches into Meg's purse and takes a quarter. He
scurries outside.

EXT. CONVENIENCE STORE - DAY (CUTAWAY)

Stewie rides a shitty plastic helicopter that wobbles back
and forth mechanically. THREE IMMIGRANT KIDS watch
enviously.

STEWIE

Look at me! I'm having a magical
aerial adventure because my family has
disposable income.

He tosses a piece of paper to one of the kids.

STEWIE (CONT'D)

Here you go.

IMMIGRANT KID

What is this?

STEWIE

It's a pamphlet on why I'm bombing
you.

INT. CONVENIENCE STORE - CONTINUOUS (BACK TO SCENE)

Meg approaches Carl.

MEG

Hi, Carl.

CARL

Hi, Meg. Hey, how come you're always by yourself? Are you like a bitch or something?

MEG

No, I have friends.

CARL

Oh. You should bring some of them in here some time. I'm a pretty fun guy.

MEG

Oh, that's cool.

CARL

You know, I'm one-sixteenth Blackfoot.

MEG

Oh, yeah?

CARL

Yeah, if I really pushed it, I could make the government pay for my college.

MEG

Well, listen, um, I need disposable diapers, but it looks like you're out.

CARL

Oh, I got some in the stockroom. Hang on.

Carl exits. **ANGLE ON** Stewie.

STEWIE

Ooh, the cereal aisle. This looks like a fine place to wreck things.

He **empties** a box of cereal on the floor, then pours a bottle of Clorox onto the mess.

STEWIE (CONT'D)

(SINGING) STEWIE LIKES TO POUR THE
BLEACH ON THE CEREAL / STEWIE MAKE A
MESS WITH CLOROX TWO.

MEG

Stewie, what the hell are you doing?!
Oh, my god! Now I've gotta clean all
this up!

Meg grabs a nearby mop. Carl enters and sees her cleaning.

MEG (CONT'D)

I'm so sorry.

WIDE ANGLE to show that the floor is spotless.

CARL

Wow, that's really clean. Hey, do you
do feet?

MEG

What?

CARL

You want a job?

MEG

What, me? Here? Yeah, sure!

CARL

Great. You start tomorrow.

MEG

Wow, I'm gonna be a working girl, like
Mary Tyler Moore.

INT. BULLPEN OF THE MARY TYLER MOORE SHOW - DAY (CUTAWAY)

LOU GRANT exits his office and approaches MARY.

LOU

Mary, I just crapped on a paper plate
in my office. I want you to go in
there and sniff it.

MARY

But Mr. Grant...

LOU

Mary, I'm your boss.

TED

I'll do it, Lou.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian types at his laptop. LOIS enters with laundry.

LOIS

Oh, hi, Brian. I thought you were
spending the day with Jillian.

BRIAN

I was but Peter took her off my hands.
It's given me a chance to work on my
novel. And I finally have a title.

LOIS

What is it?

Brian extends his arms, like he's seeing it on a billboard.

BRIAN

"Faster Than the Speed of Love."

A beat.

LOIS

(LAUGHS) That's the... that's the
worst title I've ever heard.

BRIAN

No, it's the story of a boy who has to rescue his father, a pilot who's been taken captive by a militant Islamic country.

LOIS

(LAUGHING) That's the movie "Iron Eagle"!

BRIAN

What? Is that a recent film?

LOIS

(LAUGHING) They made three sequels!

BRIAN

Yeah, well, in mine the boy's gotta gather all these old World War II pilots to help him rescue his father.

LOIS

(LAUGHING) That's one of the sequels!

Lois exits, shaking her head and **cackling**.

BRIAN

(CALLING OFF) Well, in mine one of the World War II guys is Japanese, but they accept him anyway.

LOIS (O.S.)

(UNABLE TO BREATHE) I'm gonna pee in my pants!

BRIAN

Yeah, go ahead and laugh, history will
bear me out. I'm not the first writer
to go unrecognized in their lifetime.

INT. ATTIC - NIGHT (CUTAWAY)

ANNE FRANK writes by candle light in her diary. Her FAMILY
sits on the other side of the room.

MOTHER

Anne Frank, what are you doing over
there?

ANNE FRANK

I'm writing in my diary.

MOTHER

Oh, that should be really interesting.
"Dear diary, tonight I did nothing in
the same dirty room as yesterday."
You know, no one's ever gonna want to
read that.

ANNE FRANK

No, shit, Mom. That's why they call
it a diary.

EXT./ESTAB. POOL HALL - DAY

INT. POOL HALL - SAME

Peter and Jillian are playing pool.

JILLIAN

Boy, it sure is fun hanging out with
you, Peter.

PETER

OOH-LAH-LAH-OOH-LAH-ZAH-LAH. That means "thank you" in my new language I'm inventing.

Jillian **laughs**. Peter notices the black ball on the table.

PETER (CONT'D)

Hey, look, it's one of those "Magic Eight-Balls." Let's ask it a question.

She picks it up.

JILLIAN

(TO EIGHT-BALL) What is the capital of Kansas? (SHAKES IT, THEN LOOKS AT BOTTOM) It's not answering.

PETER

Maybe it didn't hear you. Here, lemme try. (TAKES EIGHT-BALL, THEN TO EIGHT-BALL) Listen, you son-of-a-bitch, the lady asked you a question! What is the capital of Kansas? (SHAKES IT, THEN LOOKS AT BOTTOM) Oh, you are dead!

Peter violently throws the eight-ball O.S. It hits a nearby PATRON in the head, **knocking** him out.

JILLIAN

(BEAT, THEN NOTICING) Hey, look, a magic three-ball!

INT. QUAHOG MALL - DAY

Peter and Jillian approach an escalator that's stopped.

PETER

Oh, no, the escalator's stopped.

JILLIAN

Now we'll never get to the food court!

PETER

Unless...

He looks over at the elevator.

PETER (CONT'D)

I think I just got an idea.

INT. ELEVATOR - MOMENTS LATER

Peter and Jillian stand in an elevator.

JILLIAN

I like elevators better anyway.

PETER

Me, too. And this one lights up to tell you what floor you're on. I like that. I like an elevator that keeps me in the loop. (THEN) Just keep me in the loop.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Peter and Jillian sit across from each other at the table, playing Connect Four.

JILLIAN

This is great! I love Connect Four!

She drops a piece in the top of the grid, but the bottom is not in place, so her piece falls out the bottom, **clanking** on the table.

PETER

Oh, nice move. Nice move.

Peter puts a piece in the grid, and it too falls out the grid onto the table.

PETER (CONT'D)

Haha, in your face!

Jillian looks bummed.

PETER (CONT'D)

Come on, don't feel bad, I've been playing a lot longer than you have.

EXT./ESTAB. CONVENIENCE STORE - DAY

INT. CONVENIENCE STORE - SAME

Meg is behind the counter, at the register. Chris walks up to the counter with a couple items.

MEG

Hey, Chris.

CHRIS

Hey Meg. Can I get a Benson & Hedges please?

MEG

Chris, you're not allowed to smoke.

CHRIS

I mean "Benson & Hedges", Robert Guillaume's gardening magazine.

ANGLE ON the magazine cover, which has a picture of ROBERT GUILLAUME smiling with a pair of hedge clippers. The headline reads: "This Month: Topiary With Inga Swenson!"

Chris starts to take money out of his pocket. He produces a quarter, a dime, and a ball of lint.

CHRIS (CONT'D)

Uh-oh. I'm a little short. Do you honor S&H green stamps?

MEG

Chris, how come you don't have any money? I thought you had a paper route.

CHRIS

Well, I'm taking a sabbatical to focus on my pottery.

MEG

Oh, how's that working out?

CHRIS

Not good, Meg. Not good.

MEG

Well, maybe I can talk to Carl and get you a job here.

CHRIS

You can do that?!

MEG

Absolutely, Carl totally trusts me. You and I will be the best brother-sister team since Maggie and Jake Gyllenhaal.

INT. GYLLENHAAL HOUSE - DAY (CUTAWAY)

MAGGIE and JAKE sit across from one another at the dinner table.

MAGGIE

I'm more off-putting.

JAKE

No, I'm more off-putting.

MAGGIE

I'm more unattractive to put in a lead role.

JAKE

Well, I'm a bigger box office drag.

DAD

(WALKING IN) Kids, kids. You're both just... awful.

EXT. PARK - DAY

Peter and Jillian sit by a pond, feeding the ducks.

PETER

All I'm saying is, if you think about it, it shouldn't have been "Ferris Bueller's Day Off." It should've been "Ferris Bueller's Day On," 'cause that was all the stuff he wanted to do.

JILLIAN

Yeah. And he was so "on" that day, so it kind of works on two levels.

PETER

Well, I don't know what you mean by that, but how 'bout that Cameron, huh?

JILLIAN

Oh, definitely.

PETER

Am I right?

JILLIAN

It was his day off, too.

PETER

(QUICKLY) That is just what I was gonna say. (THEN) You know, you are a catch, young lady. I don't know when the hell Brian is gonna open his eyes and get serious with you.

JILLIAN

(SIGHS) I really wish he would. It'd be so great if we were at least living together.

PETER

Well, you need to just lay it on the line with him. Either he commits to you, or you're gone.

INT. GRIFFINS' LIVING ROOM - DAY

Brian stands facing Peter, who sits on the couch with Lois.

BRIAN

What the hell did you do?! Because of what you said, Jillian wants us to move in together!

PETER

Well, I think you should, Brian. She's beautiful, she's funny, and she is smart as the day is wide.

BRIAN

Don't you understand?! I don't want a committed relationship.

LOIS

Well, it sounds like she does. And if you're never gonna get serious, then you're not being fair to her. Besides, you know, it is possible a relationship could make you happy.

PETER

She's right, Brian. Look, I wouldn't steer you wrong. I got my fill of that singing my siren song to lure wayward sailors.

EXT. ROCK IN THE MIDDLE OF THE OCEAN - DAY (FLASHBACK)

Peter is a mermaid lying on a rock.

PETER

(HUMMING ROCKFORD FILES) NUH NUH NUH /
NEH NEH NEH NEH NEH NEH NEH NEH NEH...

A boat approaches from O.S., **crashes** into the rock and **sinks**.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

LOIS

I mean, what are you, Brian, one of those creepy guys who just uses a woman for sex? 'Cause if that's the case, you're just gonna wind up old and lonely, living at the top of a hotel like Telly Savalas.

BRIAN

You don't really think I'm like that.

LOIS

Prove me wrong, Brian.

BRIAN

(BEAT, CONSIDERS) Alright, I will,
Lois. And you'll see, I've got what
it takes.

Brian takes out his cell phone, dials, and puts it to his
ear.

BRIAN (CONT'D)

(INTO PHONE) Jillian? I want to mov--
The sound of phone keys being pushed.

BRIAN (CONT'D)

Jilli-- Jillian! We're talking, not
texting.

More **beeps**.

BRIAN (CONT'D)

(YELLS) I want us to move in together.
More **beeps**.

BRIAN (CONT'D)

Just... just push "Y" if you want to--
Brian stares at the phone, then closes it.

BRIAN (CONT'D)

She accidentally hung up. Phones
aren't really her thing. I'll go over
and ask her in person.

Brian exits. A long beat, then:

PETER

Hey, here's something funny.
Jillian... thinks he's a cat.

END OF ACT ONE

ACT TWO

EXT./ESTAB. BRIAN AND JILLIAN'S BUILDING - DAY

INT. BRIAN AND JILLIAN'S BEDROOM- SAME

Brian and Jillian lounge on their bed, drinking coffee and reading (Brian with the paper, Jillian with a magazine.).

BRIAN

Boy, you know I gotta tell you,
Jillian, this move is really working
out great. It just feels right, you
know?

JILLIAN

Cool. Rock on, Brian.

BRIAN

Okay, done.

JILLIAN

Oh, hey, I got you a little present
for our one week anniversary in the
apartment.

Jillian produces a box from under the bed and hands Brian a
gift box. Brian opens it, seeing it's a bone.

BRIAN

Oh, wow, it's a Hartz rawhide bone.

JILLIAN

Do you like it?

BRIAN

Yeah, I do, and, uh, don't take this the wrong way, but I need to go out to the backyard and bury this right now, and you can't know where it is because I'm feeling anxiety that this might be taken away from me. Okay, um, I'll be right back.

Brian gets up and exits.

INT. BRIAN AND JILLIAN'S LIVING ROOM - CONTINUOUS

Brian crosses and opens the front door REVEALING Stewie, holding mail.

BRIAN

(SURPRISED) Stewie. Hey. What's up?

STEWIE

Oh, nothing. I just looked up your building on the sex offender website and, uh, it's clean.

Stewie then surreptitiously points to the apartment next door.

STEWIE (CONT'D)

(WHISPERING) Apartment 3A, Charlie Sheen. (HANDING HIM MAIL) Got your mail. So, how's it going?

BRIAN

I tell ya, Stewie, it's going great. And that's the worst part. (RE: BILLS) I can't afford the rent. I'll be lucky if I can make it to the end of the month.

STEWIE

Well, I'm sure you'll find a way. I know it's a challenge making ends meet, but some things are worth the sacrifice.

EXT. IRAQ - DAY (CUTAWAY)

A bloody, dying SOLDIER lies with his PLATOON COMMANDER.

SOLDIER

Tell my grandchildren I died to stop Saddam's WMDs.

COMMANDER

Actually, uh, turns out he really didn't have any.

SOLDIER

Well, then tell them I died to bring peace to the Middle East.

COMMANDER

Actually, it's kind of made things worse.

SOLDIER

(THE HELL WITH IT) Okay, you know what? Just tell them I died of AIDS.

COMMANDER

Alright, I think I can sell that.

EXT./ESTAB. CONVENIENCE STORE - DAY

INT. CONVENIENCE STORE - SAME

Chris and Carl are standing behind the counter, talking. Chris is dressed in an employees' uniform.

CHRIS

Wow, you were almost in a dirt bike race?

CARL

Yep. Filled out most the paperwork, too.

CHRIS

You're the coolest guy I've ever met.

Meg enters.

MEG

Hey, guys. Uh, Chris, I need you to stack the boxes in the back for me.

CARL

You know what, Meg? Why don't you do that? I need Chris up here with me.

MEG

But the boxes are really heavy.

CARL

They sure are. (NODDING) They sure are.

Meg walks away, then looks back at them.

CARL (CONT'D)

Now, wanna hear about the time I almost flipped off a black guy?

CHRIS

Would I?!

EXT./ESTAB. BRIAN AND JILLIAN'S BUILDING - DAY

INT. BRIAN AND JILLIAN'S APARTMENT - SAME

Brian enters.

BRIAN

Hey, honey, I'm home.

JILLIAN (O.S.)

I'm in the bathtub, Brian.

BRIAN

Well, hope you like the smell of wet
dog.

Brian starts to take off his collar and walk across the room,
but then stops, seeing something O.S.

BRIAN (CONT'D)

What the hell?!

WIDEN TO REVEAL Stewie, in an undershirt and boxers, sitting
on the couch, watching TV.

BRIAN (CONT'D)

What are you doing here?

STEWIE

Oh, hey, Brian. Just watching a
little women's tennis.

EXT. TENNIS COURT - DAY (ON TV)

Two WOMEN TENNIS PLAYERS **volley** back and forth.

TENNIS PLAYER #1

(SOFT GRUNT)

TENNIS PLAYER #2

(SOFT GRUNT)

TENNIS PLAYER #1

(LOUDER GRUNT)

TENNIS PLAYER #2

(LOUDER GRUNT)

TENNIS PLAYER #1

(RAGING GRUNT)

TENNIS PLAYER #2

(RAGING GRUNT)

TENNIS PLAYER #1

(ORGASMIC GRUNT)

TENNIS PLAYER #2

(ORGASMIC GRUNT)

They both drop their tennis rackets and writhe on the court, making **orgasmic sounds**. They both wind down and light cigarettes, still lying down.

INT. BRIAN AND JILLIAN'S APARTMENT - DAY (BACK TO SCENE)

BRIAN

I mean, what the hell are you doing in my apartment?!

STEWIE

You mean "our apartment," Brian. I'm on the lease, too.

BRIAN

Since when?

STEWIE

Since you can't afford the place by yourself, and your friend Stewie is here to bail you out.

BRIAN

Where'd you get that kind of money?

STEWIE

By shaking my money maker. (THEN)
Actually, I know how that sounds, but
it's a machine I built that prints
money and spits it out into a little
sack, and I have to shake it out onto
the floor. It's actually quite
complex.

BRIAN

You're not staying here, Stewie.

STEWIE

Then I guess I'll just have to tell
Jillian you can't afford the place.

BRIAN

Go ahead. I'd rather risk losing her
than have you live here.

JILLIAN (O.S.)

(CALLING) Brian. I don't understand.
I keep losing weight, but my boobs
keep getting bigger.

A beat.

STEWIE

Guess I'll unpack.

BRIAN

(QUICK) I'll help you.

EXT./ESTAB. CONVENIENCE STORE - DAY

INT. CONVENIENCE STORE - SAME

Carl and Chris stand behind the counter.

CARL

Chris, you ever see the movie "Cruel Intentions?"

CHRIS

No.

CARL

Selma Blair and Sarah Michelle Gellar make out. It's pretty hot. Forty-seven minutes, sixteen seconds in.

CHRIS

No way!

CARL

You know what is another great movie? "Career Opportunities" with Jennifer Connelly. I mean, that's one of those movies that-- I mean, she's really hot in it, but it's also a really good movie.

Carl picks up a stapler and wings it down the aisle. It **hits** a pyramid stack of soda bottles. They collapse, **spilling and spraying** everywhere.

CARL (CONT'D)

Oh-ho! Hundred points! (OVER P.A.)

Meg, clean-up in aisle two.

Meg enters, already holding a mop.

MEG

What the hell is this?! I'm not cleaning this up!

CHRIS

Meg, less talkie, more moppie.

MEG

Shut up, Chris! You can't tell me what to do.

CARL

Actually, as your supervisor, he can.

MEG

(LIVID) Supervisor?

CARL

I promoted him this morning.

CHRIS

(PROUD) Promoted me this morning.

MEG

What?! Carl, you promised me that assistant manager position!

CARL

Things change, Meg. You ever see "Broken Lizard's Club Dread?"

MEG

No.

CARL

You see that movie and absorb its message and you'll get the gist of what I'm talking about.

MEG

Carl, this isn't fair!

CARL

Alright, then. (THEN) You're fired.

MEG

What? But... you can't...

Meg starts crying and runs out.

CARL

Don't worry about it, Chris. It's not always easy when siblings work together. Just look at Elizabeth and Andrew Shue. They work at the 7-11 across the street.

INT. 7-11 - DAY (CUTAWAY)

ELIZABETH SHUE and ANDREW SHUE are in employee uniforms. Andrew eyes a rack of small-packaged donuts.

ANDREW

Do we get an employee discount on these powdered-sugar donuts?

ELIZABETH

You'll have to ask Wayne when he gets out of the bathroom.

Andrew starts **shoving** donuts in his mouth.

ANDREW

(MOUTH FULL) You better not tell Wayne.

EXT./ESTAB. BRIAN AND JILLIAN'S BUILDING - DAY

INT. BRIAN AND JILLIAN'S LIVING ROOM - SAME

Jillian and Brian are making out on the couch.

STEWIE (O.S.)

Brian, there's no more graham crackers!

BRIAN

They're in the cabinet!

STEWIE (O.S.)

I don't see them!

BRIAN

They're right in front of you! Which cabinet are you looking at?!

STEWIE (O.S.)

(BEAT) Can you just come in here?!

BRIAN

No, I'm busy!

They hear a **crash**.

STEWIE (O.S.)

Oh no! Oh no! Brian! Oh no! (A LITTLE MORE ALARMED) Oh no! Oh, Brian, we need paper towels! Oh, it's going under the fridge!

BRIAN

Just use a dish towel!

STEWIE (O.S.)

There aren't any, Brian, you need to come in here! Oh, we are gonna have ants!

EXT./ESTAB. BRIAN AND JILLIAN'S BUILDING - NIGHT

INT. BRIAN AND JILLIAN'S BEDROOM - SAME

In the dark, we hear Brian and Jillian making "**fooling around**" noises.

BRIAN

Oh, baby, I want you so bad.

JILLIAN

Oh, Brian, this is better than sex.

BRIAN

It is sex. Hang on, lemme get a condom.

Brian reaches over and turns on the light, **REVEALING** Stewie standing right next to the bed.

STEWIE

Brian, I just took a black poop.

BRIAN

Stewie, get outta here!

STEWIE

No. I want you to come look at it.

BRIAN

Look, just go back to bed.

STEWIE

No, I'm not tired. And I'm lonely.

JILLIAN

You wanna get in bed with us?

STEWIE

Yes, pwease.

Stewie hops in bed between them.

BRIAN

No, no, no, Stewie, go away!

JILLIAN

Brian, don't be mean to him.

STEWIE

Yes, Brian, if you're mean to me, I'll stop paying the rent.

JILLIAN

What did he say?

BRIAN

Uh... nothing.

STEWIE

That's right. I'm paying mister
lickity-self's half of the rent.

JILLIAN

Is that true?

BRIAN

Alright, yes, fine, it's true!

JILLIAN

Why didn't you say anything?

BRIAN

Because you wanted me to move in so
badly and, god knows, I didn't want to--

JILLIAN

Wait, you didn't wanna move in with
me?

BRIAN

Well, honestly, no.

JILLIAN

Oh, my god! I've never felt so
stupid!

BRIAN/STEWIE

Really?

JILLIAN

Well, I don't wanna be your guilty
burden, Brian! We're through!

Jillian runs out. Brian starts after her.

BRIAN

Jillian, wait!

The door **slams**.

BRIAN (CONT'D)

Dammit!

STEWIE

Um... not to be insensitive, but
there's still the matter of my black
poop.

END OF ACT TWO

ACT THREE

EXT./ESTAB. BRIAN AND JILLIAN'S APARTMENT - MORNING

INT. BRIAN AND JILLIAN'S LIVING ROOM - SAME

Brian sits on the couch, bags under his eyes and surrounded by beer cans. Stewie enters.

BRIAN

She's gone. Jillian's gone.

STEWIE

Look, Brian, I know you're upset now, but I think it's important to see things in perspective. There are a lot of people worse off than you. Let me put it to you like this.

Stewie sings a song to Brian expressing this sentiment. **SONG TO COME.**

BRIAN

You know, Stewie, you're right. This is not a loss. It's an opportunity. I'm free now. I've got my own place, no attachments--

STEWIE

There you are. That's just the kind of can-do spirit that built this nation.

INT. INDEPENDENCE HALL - DAY (CUTAWAY)

THOMAS JEFFERSON stands in front of the group of FOUNDING FATHERS, reading from a parchment.

THOMAS JEFFERSON

We hold these truths to be self-evident, that all men are created equal.

VOICE (O.S.)

(MUFFLED) Except the Jews.

THOMAS JEFFERSON

Franklin, for the fifth time, I'm
sorry you overpaid for your house, but
it's not going in.

VOICE (O.S.)

(MUFFLED) You'll be sorry.

THOMAS JEFFERSON

Noted. Moving on.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - CONTINUOUS

Lois and Meg sit at the table.

LOIS

So, Meg, any luck finding another job?

MEG

No. Hardly anybody's hiring right
now. The only job I could find was
for a phone sex line and I sucked at
it.

INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

Meg sits on the couch, talking on the phone.

MEG

What am I wearing? Um... a hat.
And... glasses. What kind of
underwear? Um, I don't know, big
underwear I guess. I'm sorry, what?
Oh, what would I do to you?

(MORE)

MEG (CONT'D)

Well, um, I guess maybe we'd go get
pizza, and... we could watch "House."

INT. PETER AND LOIS' BEDROOM - SAME (FLASHBACK CONT'D)

Peter's on the phone.

PETER

Alright, I am totally flaccid, but
thank you anyway, ma'am, I appreciate
your time.

He hangs up.

INT. GRIFFINS' KITCHEN - (BACK TO PRESENT)

Chris enters, waving a slip of paper.

CHRIS

Mom, check it out! I just got my
paycheck and my salary's doubled ever
since Meg got fired!

MEG

Shut up, you bastard!

Meg runs out.

CHRIS

Whoa. What crawled up her ass and had
a picnic?

LOIS

Well, Chris, she's pretty upset that
she got fired.

CHRIS

Gee, I didn't realize working at the
store meant that much to her.

LOIS

You know, it would mean the world to her if she could get her job back. And you'd be one terrific brother if you could help her.

CHRIS

Don't worry, Mom. I'll fix everything. I've got a long history of solving conflicts. Like I did today with Andrew Shue.

EXT. 7-11 PARKING LOT - DAY (FLASHBACK)

Andrew Shue is in the midst of keying the word "QUEER" into the side of a car as Chris approaches.

CHRIS

Andrew, Andrew... Wayne's just doing his job, man.

ANDREW SHUE

He's a douche. He wouldn't let me trade shifts with Josh.

CHRIS

Well, Josh has to close. You can't count out the till, you don't know the safe combination--

ANDREW SHUE

I know stuff--

CHRIS

Hey, no question. But this is the wrong way to show it, man.

ANDREW SHUE

I guess you're right. (THEN, RE: CAR)
But, what do I do? I already started
keying his car.

CHRIS

That's why you and I are both gonna go
talk to Wayne.

Andrew Shue nods. Chris smiles and warmly puts his arm on
Andrew's shoulder as they head back into the 7-11.

EXT./ESTAB. BRIAN AND JILLIAN'S BUILDING - NIGHT

INT. HALLWAY OUTSIDE BRIAN AND JILLIAN'S APARTMENT - SAME

As Brian walks down the hall toward the apartment, he hears
muffled party music and sees a line of **PARTYGOERS** leading to
his front door.

BRIAN

What the hell?!

Brian enters.

INT. BRIAN & JILLIAN'S APARTMENT - CONTINUOUS

A huge party is in full swing. Stewie, dressed in a smoking
jacket, rushes over to Brian.

STEWIE

Heyyy, you made it!

BRIAN

What is all this? What's going on?

STEWIE

You! That's what's going on. Come
on, time for you to meet some women
who are gonna make you forget Jillian.

BRIAN

Uh, looks like there's a lot of gay
guys here.

STEWIE

Yeah, everybody's having a good time.

ANGLE ON MAYOR WEST as Brian walks by.

MAYOR WEST

Hello, fellow partygoer. May I
interest you in a staring contest?
Before you answer, I should tell you I
competed against the sun yesterday and
almost won.

BRIAN

No thanks, Mayor West.

Brian walks away.

MAYOR WEST

Very well. I shall find another
challenger. (THEN) Hello, hovering
black dot, may I interest you in a
staring contest?

ANGLE ON Stewie and Brian and the LIBRARIAN.

STEWIE

Brian, I wanna introduce you to
Joanna. Look out for this one, she's
a bit of a card.

LIBRARIAN

Here's one for ya. What food can't
make up its mind?

STEWIE

Awww, this is gonna be good.

LIBRARIAN

(LAUGH) A Waffle. (HUGE LAUGH)

STEWIE

(LAUGH) Ho-ho-ho.

LIBRARIAN

(LAUGHING) Uh-huh.

STEWIE

(POINTING AT HER) This one. Didn't I
warn you? Right? Right?

They both laugh. Brian looks miserable.

ANGLE ON TRICIA TAKANAWA, wearing a very hot, sexy, black
party dress as she talks with SEAMUS.

TRICIA TAKANAWA

I am sooooo... wasted. Hey fisherman,
how'd you like a piece of yellowtail?

She turns her head and vomits.

TRICIA TAKANAWA (CONT'D)

I'm so sorry. (NOTICING) You've got
arms like chopsticks.

SEAMUS

We'd best be getting you home.

As Seamus begins to escort her out:

TRICIA TAKANAWA

(DRUNKEN LAUGH)

ANGLE ON Brian, who stands by the punch bowl, looking
deflated. An attractive BLONDE walks up.

BLONDE

Cool party.

BRIAN

(LOOKING DOWN) Not for me. I just
broke up with someone.

BLONDE

Yeah, I know how you feel. So did I?

BRIAN

(LOOKS UP) Really?

BLONDE

Yeah. It was tough. We didn't really click. He was hot but dumb and I'm a bit of a bookworm.

BRIAN

(CHEERED) So am I? Who do you read?

BLONDE

I know I'm supposed to say women authors, but I'm really into male authors like Hemingway, Steinbeck--

BRIAN

Mailer?

BLONDE

Oh, I love Mailer!

BRIAN

So do I! Hey, maybe we could go out sometime. To a reading... or dinner.

BLONDE

Like a date?

BRIAN

Yeah.

BLONDE

Eww, that's disgusting! You're a dog!

She throws a drink in his face and exits.

ANGLE ON TOM TUCKER hitting on a HOT CHICK.

TOM TUCKER

Hi, I'm Tom Tucker, you may recognize me from the Channel Five News. What would we like to do with this women, Ollie?

ANGLE ON OLLIE WILLIAMS.

OLLIE WILLIAMS

Three way!

TOM TUCKER

Thanks, Ollie. We'll be right back for your response.

Tom exits.

ANGLE ON Brian, standing by the punch bowl, looking deflated. An ATTRACTIVE WOMAN walks up.

WOMAN

You look down.

BRIAN

I'm having a crappy day.

WOMAN

Yeah, I know what you mean. I was married for sixteen years. It was my second cousin, it started out as molestation. Then there was a lot of abuse, then I tried to leave with my fifteen-year-old son, but he found us. (SHOWING FOREARM) These are all cigarette burns. I live upstairs now, I changed my name. This is a wig.

(MORE)

WOMAN (CONT'D)

But I just feel happy, and I think a lot of it has to do with the fact that I recently accepted Jesus into my life.

BRIAN

I, uh, I am right in the middle of a staring contest. You'll have to excuse me.

EXT./ESTAB. CONVENIENCE STORE - DAY

INT. CONVENIENCE STORE - SAME

Carl is reading a magazine. Chris is stacking.

CARL

Did you know Jessica Alba shares a birthday with Penelope Cruz? (BEAT)
Wanna know a secret? I'd do 'em both.

CHRIS

You know, Carl, something's not a secret if you tell everyone who comes in the store. (THEN) Listen, I have a favor to ask. I know Meg mouthed off, but can't you give her another shot?

CARL

I don't know... I'll think about it.

Carl walks off as R.J. approaches the register.

R.J.

Hey, do you guys sell condoms?

CHRIS

I think so.

R.J.

Oh, great, because you see I was about to bone my girlfriend but I was down to zero condoms, so I said, let's just roll the dice. But she said "nah-anh!" which is her way of saying "no way."

Chris rings up the sale. He give him the condoms. R.J. starts to leave.

CHRIS

Hey mister, what about your change?

R.J.

Keep it. I gotta go. She's about to start her cycle and when she menstruates, it is hardcore and then I won't be able to bone her for like eight days, which is ridiculous.

R.J. exits.

CARL

Hey, Chris, I thought about the whole Meg thing and I'm sorry, pal, I can't do it. She's a pain in the ass.

Carl walks off. Chris looks dejected.

R.J. (O.S.)

What do you mean it already started?!

Oh, no, now I cannot bone you!

EXT./ESTAB. BRIAN AND JILLIAN'S BUILDING - DAY

INT. BRIAN AND JILLIAN'S LIVING ROOM - SAME

Brian looks like crap, wearing a dirty wifebeater and sitting on the couch. He watches television.

ANGLE ON the television. We hear a very up-beat spirited theme song and see flashy VH1 graphics.

SINGERS

I LOVE YESTERDAY AFTER-NOON!!

T.V. ANNOUNCER

Yesterday afternoon!

We see MICHAEL IAN BLACK looking slightly off-camera.

MICHAEL IAN BLACK

What I remember about yesterday
afternoon was like, I was coming out
of my building, right, and all the
rain was just going (WEIRD GESTURES)
"woooo-ooo-ooo"! And, I'm like -- "Oh
my god! No umbrella!"...

QUICK CUT: We see JANEANE GAROFALO, wearing glasses, shaking her head and making an "I'm frustrated" sound.

JANEANE GAROFALO

Aaaaaah! I hate rain! Why do we need
it!?

QUICK CUT: ANOTHER KID buying an umbrella on the street. The camera suddenly tilts on a severe angle. Then we see JIM BREUER talking right into the camera.

JIM BREUER

I'm thinking, like... rain, man...
that is so yesterday afternoon.

SINGERS

YESTER-DAY AFTER-NOON!

INT. BRIAN AND JILLIAN'S LIVING ROOM - (BACK TO SCENE)

Stewie enters.

STEWIE

Oh, watching a little TV for a change?
Why don't you take a load off your
feet? Don't work too hard. See,
these are all the opposite of what
you're doing.

BRIAN

Leave me alone. It's all your fault
that Jillian's gone.

STEWIE

My fault?! Now you see, Brian, that's
where you're all screwed up. You've
got no one to blame but yourself.
Snap out of it!

Stewie **slaps** him.

STEWIE (CONT'D)

Wait a minute, what is that from? Who
says "snap out of it"?

BRIAN

That's Cher in "Moonstruck."

STEWIE

Oh, right, right. "Moonstruck."
Nicolas Cage. Cute film. Who was the
old guy in that again?

BRIAN

Vincent Gardenia.

STEWIE

He's one of those guys I can't figure
out.

(MORE)

STEWIE (CONT'D)

Was he a comedian or a serious actor?
I feel like he had some long career
that I only caught the end of.

BRIAN

What's your point?

STEWIE

You let the fat man talk you into
moving out. You let Jillian walk out
the door. Stop getting pushed around.
Be a man. If you want her, go get her.

BRIAN

You know something? You hit the nail
on the head. In the words of Dr. Sam
Beckett, I'm gonna make right what
once went wrong.

Brian exits.

STEWIE

Go get her, Brian. (TURNS TO TV) Oh,
VH1's "I Love Thirty Seconds Ago" is
on.

ANGLE ON TV.

SINGERS (V.O.)

I LOVE THIRTY SECONDS AGO!

ANGLE ON Michael Ian Black.

MICHAEL IAN BLACK

That sentence I just said? Wow.

EXT. STREET - DAY

In black and white, Brian jogs down the street like Woody Allen in "Manhattan" as Gershwin's "**Strike Up The Band**" plays.

INT. JILLIAN'S APARTMENT BUILDING - HALLWAY - DAY

Brian knocks on Jillian's door. She opens it and Brian sees she's standing there with suitcases.

BRIAN

Hi.

JILLIAN

(WARY) Hi, Brian. What are you doing here?

BRIAN

Jillian, I made a huge mistake. I don't want to lose you.

JILLIAN

You know, you really hurt me, Brian. And I can't let you do that again.

BRIAN

Look, I won't. I promise.

JILLIAN

I know you won't.

BRIAN

Well, great, then everything's fine.

JILLIAN

I don't know how to tell you this, but you're too late. I met someone else.

QUAGMIRE enters.

QUAGMIRE

You ready to go, babe?

BRIAN

What the-- what is this?

JILLIAN

Glenn's taking me to Europe for a month.

QUAGMIRE

Hey, Brian, thanks for dumping her. She's amazing. Said she's ready to try all those things she wouldn't do before. I'll meet you in the car, honey.

Quagmire grabs her bags and leaves.

JILLIAN

Well, I guess this is goodbye.

BRIAN

Please don't go.

JILLIAN

I have to. You broke my heart.

She leaves. Brian is all alone. He looks at her door and gives it a tap. It swings open. He walks in, looks around and **sighs**.

INT. JILLIAN'S APARTMENT - CONTINUOUS

He grabs a bottle out of her liquor cabinet, plops down on the couch, and starts drinking as he flicks on the TV.

ANGLE ON TV.

SINGERS (V.O.)

I LOVE THIS INSTANT.

ANGLE ON Michael Ian Black.

MICHAEL IAN BLACK

Are you seeing this? Wow. Tell me you're seeing this.

EXT./ESTAB. CONVENIENCE STORE - DAY

INT. CONVENIENCE STORE - SAME

Chris mans the counter. Meg enters.

CHRIS

Hey, Meg.

MEG

(DEJECTED) Hi, Chris. Is Carl here?

He said my last paycheck was ready.

CHRIS

He's in the bathroom. He said
something about having gotten the cubs
but not the bear.

A MAN IN A SUIT enters and hands Chris money.

MAN IN SUIT

Pack of Merits.

CHRIS

Certainly.

Chris rings it up and hands the cigarettes to the Man.

MAN IN SUIT

How old are you, son?

CHRIS

Fourteen.

The Man In A Suit flashes a badge.

MAN IN SUIT

I'm from the Rhode Island Labor
Department. You're under arrest.

Carl enters.

CARL

Hey, Chris, where's the plunger?

(NOTICES) What's going on?

MAN IN SUIT

I'm shutting this place down for
letting a minor sell cigarettes.

CHRIS

But, but wait... I-I don't work here.

MAN IN SUIT

You don't?

CHRIS

No, um... (POINTS AT MEG) She does.

(TO CARL) Doesn't she?

ANGLE ON Meg, who lights up.

ANGLE ON Carl.

CARL

Uh, that's right. She works here. (TO
CHRIS) Hey, fatso, get the hell out of
here.

MAN IN SUIT

I guess this was a misunderstanding.
But be more careful in the future.

CARL

I will. Thank you, officer.

MAN IN SUIT

(TO CHRIS) You're coming downtown.

The Man In A Suit grabs Chris and **handcuffs** him. Chris
panics as he's led out.

CHRIS

What?! No! Please! I'm too pretty
to make it on the inside! They'll use
me as currency! (WAILING) Currency!

Chris and the Man In A Suit exit.

MEG

Are you really serious? I can have my
job back?

CARL

Yep.

MEG

Wow, what made you change your mind?

CARL

Did you ever seen the movie "Joe's
Apartment"?

MEG

No.

CARL

See the movie "Joe's Apartment" and
absorb its message and you'll
understand why I hired you back.

EXT. CONVENIENCE STORE - CONTINUOUS

The Man In A Suit has Chris next to a van where two other
AGENTS stand.

MAN IN SUIT

You're in big trouble, Mister. Big
troub- (BURSTS OUT LAUGHING)

Everyone **laughs**, including Chris.

CHRIS

Oh, man. I almost lost it back there.

MAN IN SUIT

I know, I know.

The Man In A Suit uncuffs him. Chris rubs his wrists.

CHRIS

I appreciate this fellas. And tell
the captain 'hello' for me, will ya?

AGENT #1

You got it, Griffin.

CHRIS

He still married to that gorgeous wife
of his?

MAN IN SUIT

Twelve years.

CHRIS

Damn... lucky son of a bitch.

They all **chuckle**.

AGENT #2

Hey, you need a ride?

CHRIS

Nah, it's a nice day. Think I'll
walk.

Chris looks down dramatically, then looks at the guys.

CHRIS (CONT'D)

Felt like the old days, didn't it?

AGENT #1

Sure did.

Chris smiles, then pats the van and heads off, **whistling**.

CUT TO BLACK.

END OF SHOW